

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

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FORTHCOMING CONFERENCES

Victorian Studies Association of Ontario

The Association's annual conference will be held as usual at the Glendon College campus of York University (2275 Bayview Avenue, Toronto) on Saturday, April 12, 1975. The chief speakers will be J.B. Schneewind (Dept. of Philosophy, Pittsburgh) on some aspects of Victorian philosophy with special reference to Sidgwick, and Alan Thomas (Dept. of English, Scarborough College, Toronto) on the research for and preparation of his TV programmes on "The Victorians." In addition, films on Victorian subjects from the British Open University course-series will be shown. The annual business meeting will also take place at this time.

Members of the Association automatically receive full details of the conference. Anyone else interested in attending should contact Professor Ann Robson (Dept. of History, Toronto) as soon as possible.

Research Society for Victorian Periodicals

The seventh annual conference of the Research Society for Victorian Periodicals will be held at the University of Toronto on October 17 and 18, 1975. The provisional programme is as follows:

Session I : THE INTELLECTUAL DEBATE AND THE CRITICISM OF LITERATURE

- Speakers: Isobel Armstrong (University of Leicester):
 The role and the treatment of emotion in
 Victorian criticism
 J.M. Robson (University of Toronto): The
 rhetoric of John Stuart Mill's periodical
 essay
 Maurianne Adams (University of Massachusetts):
 The Language of Victorian literary criticism

(This session will be co-sponsored by the Victorian Studies Association of Ontario)

Session II: THE WORKING CLASS AND RADICAL PRESS

- Speakers: Joel H. Wiener (City College of New York):
 The journalism of Richard Carlile
 Michael Wolff (University of Massachusetts):
The British Controversialist
 Trevor Lloyd (University of Toronto):
 Morris and Hyndman - Commonweal v. Justice
 Ramsay Cook (York University): The beginnings
 of social and political reform in the
 periodicals of Victorian Canada

Session III: THE ILLUSTRATED PRESS

- Speakers: Ann Hofstra (American Historical Review):
Illustrated London News
 T.M. Kemnitz (University of New Hampshire):
 The comic illustrated weeklies
 Allan Life (University of North Carolina):
 The magazine illustrations of J.E. Millais
 and Frederick Sandys
 Sybille Pantazzi (Art Gallery of Ontario):
 Victorian writers and their illustrators

Papers will be from twenty to thirty minutes in duration and there will be a discussion period at the end of each session. To coincide with the conference, the Art Gallery of Ontario will exhibit its collection of Victorian magazine illustrations.

Anyone wishing further information or registration forms should write to N. Merrill Distad; c/o Victorian Periodicals Newsletter; Department of English; University College; University of Toronto; Toronto, Ont.; Canada M5S 1A1

Lampman Symposium

This year's Canadian Symposium at the University of Ottawa will be devoted to Archibald Lampman (1861-1899). It begins on the evening of Friday, May 2, and lasts until the afternoon of Sunday, May 4. Papers will be delivered by (among others) Carl Klinck and Louis Dudek, and panellists in discussion-sessions include Ralph Gustafson, F.R. Scott, D.G. Jones and Desmond Pacey. Inquiries should be directed to the Dept. of English, University of Ottawa.

Jane Austen Conference

The University of Alberta will sponsor a Jane Austen Bicentennial Conference, October 3-4, 1975, in Edmonton, Alberta. The main speakers will be Lionel Trilling, Barbara Hardy, A. Walton Litz, George Whalley, Norman Page and B.C. Southam. In addition, the program will include a number of seminars on topics of general interest to Jane Austen scholars. Further information may be had by writing to David Jackel, Department of English, University of Alberta, Edmonton, Alberta, T6G 2E1.

Gerard Manley Hopkins Seminar at MLA

It is hoped to hold a seminar on "Gerard Manley Hopkins: The Centennial of 'The Wreck of the Deutschland'" at the 1975 MLA meeting. The discussion leader will be Edward H. Cohen. Papers for consideration should be submitted well in advance of the December meeting so that copies of those accepted might be distributed to those who request admission. Papers should be sent to:

Prof. Edward H. Cohen
 Dept. of English
 Rollins College
 Winter Park, Florida 32789

Papers should deal with new appraisals of "The Wreck of the Deutschland" and its place in the Hopkins canon.

FORTHCOMING EXHIBITION

High Victorian Design

Richard Landon (University of Toronto Library) has kindly supplied us with the following information:

An exhibition entitled "High Victorian Design" will be on view at the National Gallery of Canada in Ottawa from March 28 until April 27. The exhibition, which is sponsored by the National Programme of the National Gallery of Canada, was organized by the Victoria and Albert Museum and most of the objects and photos are from the V & A collections. The author of the catalogue is Simon Jarvis, Assistant Keeper of Furniture and Woodwork at the V & A. It is divided into eight sections (by style): The creative anti-quary; the rococo revival; Victorian neo-classicism; Naturalism; the Reformed Gothic style; the Renaissance revival; the exotic; the Geometric style. Within each section a considerable variety of items is exhibited. Ornamental alphabets, furniture, silver, porcelain, book-bindings, drawings, photographs of houses, etc., are all illustrated in the catalogue and are therefore presumably in the exhibition.

REPORTS OF MEETINGS, CONFERENCES

Toronto Group

The group held its second meeting of the academic year on December 5 at the home of Michael and Mabel Laine. Merrill Distad discussed Munby, Man of Two Worlds by Derek Hudson, an account of Arthur Joseph Munby (1828-1910) and the revelations of his private diaries. These contain abundant source-material concerning not only his acquaintance with important literary, political and social figures of the period, but also his "secret life" among female servants, milk-girls, acrobats, etc.

Conference on Editorial Problems

The following report is submitted by Eric Domville (English, Toronto), the convenor:

The tenth annual Conference in the series was held at the University of Toronto on Friday and Saturday, 1st and 2nd November, 1974. The period chosen for discussion was the "transitional" one from 1880 to 1920. Of interest to readers of this newsletter were three of the five papers. Professor Norman Mackenzie of Queen's University gave an illustrated lecture on his forthcoming variorum edition of the poetry of Gerard Manley Hopkins. The lecture dealt with, among other things, recently developed techniques for detecting the different levels and/or kinds of ink used in overwritten passages. In the case of Hopkins manuscripts which include notations or amendments by his first editor, Robert Bridges, such scientific aids to scholarship prove invaluable in arriving at an authoritative text. A paper on some of Yeats's prose work from the 90's was given by Professor Michael Sidnell at the University of Toronto. Professor Sidnell and his collaborators are engaged on an edition of Yeats's stories

included in the Mythologies volume, but which appeared in varied form since their original printings during the closing years of the nineteenth century. Professor Maqbool Aziz of McMaster University is currently editing the short stories of Henry James, of which the first volume has already been published. The title of his paper was "Editing James: The Question of a Copytext." Professor Aziz challenged accepted opinions as to what should constitute a copytext and provided the occasion for a good deal of discussion amongst the delegates. All the papers at the Conference are due to be published under the editorship of Eric Domville in 1975, possibly as early as the Spring. (E.D.)

COURSES, PROGRAMMES

Toronto-York M.A. (Victorian Studies Option)

With considerable reluctance Norman Feltes and Richard Helmstadter will close down "Religion in Victorian Culture and Society" at the end of this academic year. Both have found their association with the interdisciplinary seminar enjoyable and rewarding. Next year Michael Collie and Trevor Lloyd will take over the core course in the Victorian Studies Option, offering a seminar on "Politics and the Artistic Imagination: Studies in the Changing Patterns of Victorian Society".

The Option, an inexpensive example of successful inter-university cooperation, continues to receive favourable attention from a number of administrative quarters. The recent ACAP study of "History" in Ontario, for example, suggests the Option is a model which deserves to be more emulated than it is. Unhappily, however, the Option has been more successful in attracting the notice of deans than of students. This year, as in the past, there is a group of excellent students in the interdisciplinary seminar, but it is a smaller group than one might hope for. There are nine in the seminar, six of whom are enrolled in the Option. This is, of course, only the third year for the programme, and perhaps larger numbers will enrol as the Option becomes more widely known. Because it has no budget, the Option must rely for publicity on the enthusiasm of those who wish it well. The readers of the Newsletter can perform an essential service by bringing the Option to the attention of their students and colleagues. (R.H.)

NEWS OF MEMBERS

Marcia Allentuck (City University of New York and Wolfson College, Oxford) will give the visiting lecture in April for the London Wedgwood Society on "Wedgwood of the Eighteenth and Nineteenth Centuries in North American Collections."

Eric Domville (English, Toronto) is the co-editor of The Collected Letters of W.B. Yeats, to be published in several volumes by the Oxford University Press.

D.S. Hair (English, Western) has published "Browning's 'Pan and Luna': an Experiment in Idyl" in Browning Society Notes, IV (July 1974), 3-8.

W.J. Keith (English, Toronto) has published "A Choice of Worlds: God, Man and Nature in Charles G.D. Roberts" in George Woodcock, ed., Colony and Confederation: Early Canadian Poets and Their Background (Vancouver: University of British Columbia Press, 1974), pp. 87-102.

Michael Laine's "Gissing's Hell" (a review article of a reissue of The Nether World) appears in Queen's Quarterly, 81 (Winter 1974), 611-614.

Kerry McSweeney (English, Queen's) has published "The State of Tennyson Criticism" to the Fall 1974 issue of Papers on Language and Literature.

F.E.L. Priestley's "Locksley Hall Revisited" also appears in the Winter 1974 issue of Queen's Quarterly, 512-532.

Ann and John M. Robson (Toronto) have published "John Stuart Mill's Annotated Examiner Articles" in Victorian Periodicals Newsletter, VII (December 1974), 3-6.

Edgar Wright (English, Laurentian) spent his sabbatical leave in Canterbury and London, while investigating attitudes to and social contexts of language as they relate to Victorian literature.

JOURNALS AND BOOKS

Nineteenth Century Theatre Research

Nineteenth Century Theatre Research, now in its third year of publication, has already established itself as a valuable addition to the scholarly investigation of the theatre and theatre history. The journal is devoted to all aspects of the nineteenth-century theatre in the English-speaking world, and so far articles have appeared on Byron's Manfred, Burletta as a genre, Newgate drama, Henry Irving and the Lyceum Theatre, American toy theatre, Andrew Ducrow, Restoration comedy in the nineteenth century, Madge Robertson's early career, the New York Olympic Theatre, William Poel, Edmund Kean's contracts with R.W. Elliston, and Beerbohm Tree and experimental drama. In addition, each volume contains a bibliography of recent work in the field, notes and queries, and book reviews.

The Editors welcome the submission of relevant manuscripts and notes, which should be directed as follows: for readers in the U.S.A.:-The Editors, Nineteenth Century Theatre Research, Department of English, University of Arizona, Tucson, Az. 85721; for readers elsewhere:- The Editors, Nineteenth Century Theatre Research, Department of English, University of Alberta, Edmonton, Canada, T6G 2E1.

Volume 3 will contain articles on a Melbourne theatrical newspaper, Leman Thomas Rede's The Road to the Stage, and W.S. Gilbert. It will be available this spring (Institutions \$6.50, individuals \$4.50). Volumes 1 and 2 are still available in limited quantities (Institutions \$8.50, individuals \$6.50).

The Hopkins Quarterly

The Hopkins Quarterly is a journal devoted to the life, thought and works of Gerard Manley Hopkins. It publishes articles, notes, documents, queries, bibliographies, and book reviews

pertaining to Hopkins and/or his literary circle. Subscriptions are \$4.00 per volume (Canada and U.S.) and \$5.00 per volume (elsewhere). Address all correspondence and orders to

The Hopkins Quarterly
Pontifical Institute of Mediaeval Studies
59 Queen's Park Crescent East
Toronto, Ontario M5S 2C4

Victorian Studies (special issue)

Victorian Studies announces a special issue on the theme of Victorian sport, recreation and leisure time. We are interested in interdisciplinary essays about the period 1830-1914. Both full-length essays (6000 to 8000 words) and working papers (3000-5000 words) are acceptable. Manuscripts should be submitted by 15 January 1976.

Suggested Topics:

The rise of organized sports
Aristocratic sports and opposition to them
Female health and recreation
The music hall
Victorian theatre life
Family reading habits
Working-class recreation
Light, leisure time reading
The rise of magazines for recreation
Children's recreation and sports
Religious organizations for leisure time
Mechanics' Institutes and educational facilities
Drinking habits and pubs
The turf, hunting and gambling

Manuscripts should be submitted to:

Martha Vicinus, Editor
Victorian Studies
 Ballantine Hall 338
 Indiana University
 Bloomington, Indiana 47401

Middlemarch Essays

It might be of interest to members to note that an edited volume of critical essays on Middlemarch, comprised largely of papers delivered at the 1971 Calgary centennial conference, is now in press at the University of Toronto Press. Contributors are Gordon Haight, Barbara Hardy, David Carroll, Gillian Beer, and U.C. Knoepfelmacher.

Thackeray: Costerus (Dept. of English, Virginia Polytechnic Institute and State University, Blacksburg, Virginia, 24061) Supplementary Volume

Costerus announces publication of its first supplementary volume, a major collection of scholarly research dealing with the works of William Makepeace Thackeray. This volume, guest-edited by Thackeray bibliographer Peter L. Shillingsburg, is some 370 pages in length, and includes over 70 illustrations, many of them facsimiles of Thackeray's extant manuscripts, drawings, and pictorial capitals.

Contributors examine Thackeray's theory of fiction, investigate the historical backgrounds of his books, trace his methods of composition, study his illustrations, and discuss the importance of the purity of his texts. A census of Thackeray's extant manuscripts points the way for further investigations into Thackeray's working methods.

Costerus subscribers (private and institutional) receive the Thackeray volume automatically, at the usual low rates (\$7.50 and \$11.33 respectively). The single-copy price for non-subscribers is \$25.00.

THESES ON VICTORIAN SUBJECTS

McMaster (M.A.):

- Hackett, Susan. The Theme of Self-Denial in the Writings
of Gerard Manley Hopkins
(supervisor : J. Ferns)
- Treilhard, John. Art and Morality in the Works of Ruskin,
Rossetti, Swinburne and Yeats
(supervisor : J. Ferns)

Queen's (M.A.):

- Winnett, Steven. Yeats's The Secret Rose : An Annotated
Variorum Edition of Eight Stories
(supervisor : N. Mackenzie)

Queen's (Ph.D.):

- Lenoski, Daniel. The Poet as Priest : Some Aspects of
Yeats's Aesthetics, 1885-1910
(supervisor : N. Mackenzie)

Toronto (Ph.D.):

- Goodhue, Douglas J. A Study of Samuel Butler's
Contribution to the Theory of
Evolution
(supervisor : F.E.L. Priestley)
- Goody, Ila. Image, Symbol and Motif in Six Novels
of Thomas Hardy
(supervisor : W.J. Keith)
- Grant, Judith. The Nature of Duty and the Problem of
Passion in the Works of George Eliot
(supervisor : H. Auster)

Toronto (Ph.D.):

- Hogben, Murray. The Foreign and Political Department of the Government of India, 1876-1919 : A Study in Imperial Careers and Attitudes (supervisor : A. Thornton)
- McKenzie, Sister Mary Louise. Experiments in Romance : Theory and Practice in the Fiction of Robert Louis Stevenson (supervisor : R. Schieder)
- Michasiw, Barbara. Dickens' Heroines : Their Meaning and Function (supervisor : H. Kerpneck)
- Nunn, R.C. Remembering, Forgetting and Uncanny Repetition in Dombey and Son, Great Expectations and Our Mutual Friend (supervisor : Jane Millgate)
- Putnam, Alan. New Wine in Old Bottles : George Meredith and the Eighteenth Century (supervisor : H. Kerpneck)

BOOK REVIEWS

Eleanor Cook, Browning's Lyrics : an Exploration (Toronto : University of Toronto Press, 1974), pp.XVI + 317. \$15.00

The second half of Professor Cook's title is "An Exploration", and it is a word that accurately describes a rewarding strategy in approaching Browning's lyrics. The lyrics have always been difficult to get at. They appear frequently in anthologies but, like old friends, turn strange under analysis, and become reticent and deceiving rather than open and charming. The problem is partly a problem of definition. The critic writing about Browning's lyrics is very soon faced with the problem of deciding which poems to consider. The lyrics, as Professor Cook points out, are nearly all dramatic, and some of the poems that Browning called "Dramatic Lyrics" in the arrangement of 1863, for instance, are not readily distinguishable from some of the "Dramatic Romances". Browning's early practice of pairing or grouping poems suggests a scheme of another sort. Moreover, many of Browning's longer poems have lyrical aspects or even include songs that must clearly be considered as lyrics. Facing such a bewildering prospect, the critic is inevitably tempted to prescribe, categorize, and exclude. It is far more difficult, and far more illuminating, to do what Professor Cook does. Browning was obviously exploring a variety of themes, images, attitudes, and effects, and that is what Professor Cook does too. Her method is appropriate to the Victorian approach to genre. F.E.L. Priestley has shown us that, with the Romantics, the concept of genre underwent a considerable change. The new understanding of genres, conceived as "modes of poetry, embodying sets of associations of ideas, of atmosphere, of moods, of emotional tones" (Language and Structure in Tennyson's Poetry, p. 68) made possible wide-ranging experiments. This book explores these associations, moods, and effects as they are related to the lyric.

Without a sharply defined body of material, and without comfortable critical categories, the critic faces the classical rhetorical problems of discovery and arrangement. Where does one begin? How does one proceed? To a large extent, Professor Cook lets her materials suggest a design. She focuses on the Men and Women volumes of 1855, and her detailed analyses of Two in the Campagna, Love Among the Ruins, Women and Roses, and By the Fireside are the centre of the book. But the themes, images, and attitudes that she analyzes in these poems are not isolated things. Some of Browning's concerns in these major lyrics appear as early as Pauline, and they and others are still important in Isolando. Moreover, these same concerns are apparent in the letters, and particularly in those that precede the Men and Women volumes: the love letters of 1845-6. The book as a whole traces some of these concerns from the beginning to the end of Browning's career. At first such a method seems tentative and inconclusive. But the comments and analyses are cumulative in effect, and the reader discovers with considerable excitement old themes and images used in new contexts and in new ways. The result is a lucid and detailed understanding of some major parts of the structure of Browning's imagination.

Take, for instance, Professor Cook's account of "the persistent conjunction of mage and prophet as types for the poet" (p. 302). This pattern has a chapter to itself, but her account of this pattern gains its strength from comments scattered throughout the book, and from parts of a number of analyses. The boy-poet -- the speaker of Pauline, Aprile, the young Sordello -- is associated "with lyric in its most literal sense of sung or song-like poems" (p. 8), but he soon discovers that he must turn from his song and come to terms with mankind. His self-absorption gives way to a concern for other people, particularly as that concern manifests itself in thinking about the powers and effects of poetry. Accordingly, the figure of the boy-poet gives way to the figure of the mage, first of all in Paracelsus himself, then in several figures in Sordello. The mage is often an ambiguous figure, and hence there is yet a further progression to the prophet, particularly Moses. He first appears in Sordello, and the

analogy between writing poetry and the striking of water from rock Browning was to use again in One Word More. The figure of the poet as prophet reappears as Elisha in The Ring and the Book, and he is described as "resuscitating". Professor Cook's exploration of this figure's implications, and her linking of him with the image of gold (which, in turn, is linked with the images of enclosure and roses), are brilliant. Just as in the star image in A Death in the Desert, any one of the major images in Browning's work, if apprehended aright, may expand and become a whole world. Much of the excitement of this book derives from our watching a detail burst into a major pattern.

To explore patterns such as these requires the detailed analyses of many poems. Professor Cook's readings are unusually good, largely because she assumes that Browning knows what he is doing, and will repay careful study. Her analysis of Pippa Passes is an excellent account of the complex patterns of that piece; her reading of the generally neglected James Lee's Wife helps us to come to terms with the difficulties of that poem; and her comments on some of the later poems like Fifine at the Fair are important contributions to the understanding of pieces that are gaining more and more attention from critics. Best of all are the analyses of the major lyrics themselves. These analyses include a great deal that is new and valuable, and one is particularly grateful for illuminating comments on such things as the Mount in Rudel to the Lady of Tripoli, the nature of the contrast in Night and Morning, the attitude of the speaker in Love Among the Ruins, and the function of space as well as time in By the Fireside.

Browning's Lyrics: An Exploration is a model of critical good sense. Professor Cook's subject is a difficult one, and it is one to which almost everything Browning said or did is, in one way or another, relevant. Her judiciousness in selecting from a mass of material the details that best illuminate the major patterns; her resisting of the inevitable temptation to abstract, to summarize, and to reduce; her tact in relating a poem to other poems, and to the letters (a task full of critical dangers); her willingness to admit that not everything can be explained; all these make the book a contribution to Browning studies that is very good indeed.

Donald S. Hair
University of Western Ontario

Michael Collie, George Meredith : A Bibliography (Toronto :

University of Toronto Press, 1974) pp.290 \$25.00

This new Meredith bibliography combines "authoritative statements on the development of Meredith as a writer," discussion of mss., citations from the recent edition of the Letters by C.L. Cline and a treatment of the publishing history of Meredith's work with the intention of complementing the Cline letters (and the Bartlett poems) by a description of all first editions and important collected editions. Some readers will question whether the aspirations of the bibliography are not too elevated. Material is included, for example, on binding variants even though in Professor Collie's view such variants are comparatively of no great interest and "there are few genuine examples of binding variants" to be discussed. Professor Collie discusses only those variants "that have been seen", of course, but this method, which was the correct one to adopt undoubtedly, leaves a good deal unsaid. I have several variants myself - and have written on them - that are not described.

In addition, there is an endeavour to build into the volume a kind of running history of the development of Meredith's career, to make of the new bibliography not merely a "complement" to Cline's unparalleled 3-volume Letters but virtually a synthesis of Cline and Stevenson. In this undertaking, Professor Collie is not much assisted by the University Press: typos and errors of all sorts abound in the volume but especially in the quotations from Cline's Letters which bulk very large in the bibliography. The letter to William Hardman of 20 March 1863 about Emilia in England (letter 216 in Cline) is typical : in the 6 lines quoted from the original there are 3 errors, including the condensation of the two short paragraphs of the original into one.

Since letters are often reproduced from Cline imperfectly, the student using the bibliography will have to check quotations against the original given in Cline. I would not recommend that he neglect this, because problems can be found with dates, names of correspondents and the actual texts of the letters themselves. With some of Professor Collie's own

critical judgements, it is, on the other hand, merely a matter of assenting or not. For example, he insists that the final versions of the novels in the collected editions are the "definitive" ones. Obviously most editors of, say, Richard Feverel - which is the novel where the final edition and the original first edition differ most dramatically - disagree since they have invariably chosen to reproduce the first edition, not the collected, and truncated, last edition. Charles J. Hill, in his note on the text of his edition of Feverel, indicates why: "While some of the deletions made for a beneficial economy within the early sections of the story, others resulted in regrettable loss and some actual damage to the exposition."

Some of Professor Collie's other views or decisions seem to me rather more open to question. For example, in Section C of Part II of the bibliography, Other Prose, items earlier than 1867 are omitted because among other reasons much of the earlier journalism was "unsigned and for the most part unacknowledged." But no one today disputes Gordon Haight's identification of Meredith as the author of the Belles Lettres section of the Westminster from April 1857 through January 1858 (to which Professor Collie refers) and it seems a serious loss not even generally to cite the contents of that section at that time. The reviews include a number of observations on contemporaries with whom Meredith either had relationships or a good deal in common - like Trollope and Melville - and the fact that he reviewed such authors himself deserves to be known to students who consult the volume. If the student does not consult Haight, he might not learn what a potentially rich vein awaits him in the Review.

Some of the discussion of manuscripts is carried on too long: that of Diana of the Crossways is the obvious instance. Acknowledging as he does that the mss. are far too widely scattered for "impecunious research students" to examine them easily, Professor Collie whets a thirst but does not quench it, and he might better have given only the simplest of descriptions of the mss. and directions to their locations instead of, as with Diana, attempting to reconstruct the history of the writing of some of the novels out of indications in the mss. which the student cannot verify. Citing and locating the mss. is appropriate and important in a bibliography but speculation about the composition of the novels, even such highly informed speculation as Professor Collie's, seems of dubious value.